

KERAMIC STUDIO

Vol. VIII, No. 5

SYRACUSE, NEW YORK

September, 1906



AMONG the old fashioned garden flowers to be found at this season, are many very decorative ones that have been little used by ceramists. The Foxglove, Larkspur, Snapdragon, Hollyhock, the Coreopsis, Marigold, Zinnia, Dolichos, Plumbago, Tuberose and Bachelor's Button, together with the old standbys, furnish a rich harvest of designs. Now is the time to gather all the quaint seed pods of garden, wood and meadow. They will yield abundantly also to the seeker after new motifs.

The color study for this month, "Zinnias" by Mary Overbeck, was the first prize decorative color study of the last competition but one. We consider it one of the most artistic studies we have yet produced. Most of the designs in this number are from the three Misses Overbeck of Cambridge City, Ind. It will be interesting and instructive to follow the evolution of the design from the study especially in the case of the Zinnias of Miss Mary and the Pumpkin flower of Miss Hannah. Miss Margaret is instructor at De Pauw Institute, Greenville, Ind. Several of her designs and studies received prizes in the last Rose Competition.

The October number of KERAMIC STUDIO will be almost entirely the work of Miss Mabel Dibble, of Chicago, one of the leading disciples of the Conventional School.

The Color Supplement will be a Punch Bowl with Peacock decoration.

From the circular of the Jamestown Exposition we find under the Fine Arts Division the following classification:

CLASS 25.

PAINTINGS AND DRAWINGS.

Paintings on canvas, wood, metal enamel, porcelain, faience, and on various preparations, by all direct methods in oil, wax tempera and other media; mural paintings; fresco paintings on walls.

Drawings and cartoons in water color, pastel, chalk, charcoal, pencil and other media, on any material. Miniatures on ivory.

CLASS 30.

ART CRAFT.

Art work in glass other than Mosaics.

Art work in earthenware: pottery or porcelain.

Art work in metal other than sculpture.

Art work in leather.

Art work in wood other than carvings.

Art work in textiles.

Artistic book-binding.

Art work not covered by any other group.

This will be good news to ceramic workers. It will be

noted that paintings on porcelain will be admitted on the same footing as on canvas or any other medium.

The design of Purple Clematis in August number was by mistake given as a design by Mrs. Carrie Williams. The designer is Mrs. Chas. L. Williams of Glens Falls, N. Y.

LEAGUE NOTES

Miss Bennett who is to criticise our study course again this year, was recently secured to deliver seven lectures on arts and crafts, at the biennial meeting of the General Federation of Women's Clubs. She asked for some National League pieces with which to help illustrate her talk on porcelain. She writes me that instead of one lecture a day, she averaged three a day. One formal, and two in which the women questioned, and applauded. She says, "The china was carefully installed and made a handsome showing and was of deep interest to one and all. Perhaps more so as the impression that prevails seems condemnatory to hand painted china. Some few read in art magazines that there are pieces that are liked by the most critical art workers, they are, therefore, most glad of an opportunity to see for themselves what is meant. The questions were so numerous that it kept the ladies interested in spreading art crafts knowledge, and me more than busy answering. In the display were pieces that I used, to show the proper use of floral decoration. To show that flowers are legitimate ornaments if conventionalized, that is eliminating the accidents and incidents of natural growth, and accepting and using the main characteristics in simple form. There were pieces with no floral motifs at all, purely geometrical arrangements of straight and curved lines; and again pieces that combined both floral and geometric patterns. Needless to state that the color, whether bright and jewel like, or low in tone, was always interesting and satisfactory. For it seems to me that no man or woman who succeeds in china decoration, would ever have taken it up, who did not possess a strong sense of color. Some of the work was almost complicated it was so ornamental, while other pieces were so simple and delicate they suggested fine stenciling. Several of the fine examples of the simpler type from National League members I mention as especially good. I had difficulty sometimes in convincing the spectators that some of the work did not come from abroad. I am sorry not to write more on this absorbing division of art handicraft, but you might not be prepared for a lengthy burst of eloquence and I will promptly close thanking you for your interest in the matter."

Miss Bennett's lecture has reached thousands of representative women who are working for a better, and more beautiful America. They are stimulating the artistic, musical and literary imagination, and refining the taste. Our work has been introduced, let us recognize our responsibilities. Charles B. Wyrick, 6228 Wabash Ave., Chicago, has applied for individual membership.

BELLE BARNETT VESEY
President.

THE CLASS ROOM

The next subject for the Class Room will be "The Art of Teaching," a course for beginners, referring to some design published in KERAMIC STUDIO for illustration. This should explain just how to start a beginner, what kind of piece to work upon, what style of work to attempt, what steps to take in the work, etc., up to the advanced and finished work. A special extra first prize of \$10.00 will be added to the usual prizes if a sufficiently good article is sent. Articles should be received not later than Sept. 5th.

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RAISED PASTE

First Prize—Mrs. G. B. Strait, Cazenovia, N. Y.

Raised paste which is to be covered with gold, is useful for scrolls, conventionalized flowers or geometrical figures, for tiny wire like lines around conventional or semi-conventional designs, for modeling delicate roses to be formed into garlands whose daintiness is their chief beauty, or even rococo ornaments if the scrolls are well balanced and reversed so as to produce a dainty and pleasing effect.

MATERIALS.

The materials needed are, powder paste, fat oil, lavender oil, turpentine, small ground glass slab, paint rag, pointed sables 00 and 0 and 1 for use in fine work, flat sables 1 and 2 for larger work, a small square shader for flat paste work, and a stiff palette knife.

Paste may be purchased in various forms. Water paste, requiring only the addition of water to make it in working condition, is not considered as durable as other kinds, but is fairly satisfactory for pieces not requiring much handling. This kind of paste should only be used on the plain china, never over tints. If too much water is added when working it, the moisture must be allowed to evaporate, which may take some hours, or additional paste may be taken from the tube and mixed with it. If too wet it will spread as it dries.

Gold cannot be applied until the paste is fired, and the firing must not be at a temperature above rose heat. If very high modeling is desired apply one coat, and then another when the first is nearly dry.

To avoid a rough appearance, see that the surface of the paste is smooth and even in every place, removing any irregularities in line with a brush dampened in water. Good paste may be bought in tiny jars prepared ready for use except that turpentine is to be added to facilitate its manipulation. This is a great convenience to beginners. But the usual way of preparing paste for gold is to buy it in powder form (preferably Hancock's) and prepare it in the following manner. Take some of the powder, which is a heavy dull yellow paint, on the palette, and with a stiff palette knife mix in thoroughly a little turpentine. Now rub until every trace of grit has disappeared and the mass is perfectly smooth and free from grains; then add just enough fat oil so that the mass is thoroughly incorporated with the oil, but is not oily. It should cling together when pressed with the knife, as flour will hold together if pressed into a mass in the hand. Breathe on it several times to give a little moisture to the mixture and prevent too rapid drying out. Add enough oil of lavender to make it a trifle more thin than wanted, breathing on it again occasionally as it is worked, and until it becomes hard enough to adhere to the knife in a stringy way and will stay exactly where it is placed.

The breathing is to cause the mass to stiffen. It is

now ready for use, and should be about the thickness of heavy cream; stringing easily from the brush in a steady firm line. If it becomes thinner as it is used, and flattens out when applied, it may be breathed upon and worked over until of the right consistency. But if it becomes too hard to work well add more lavender oil or turpentine, preferably the latter. It is well to prepare a quantity of paste at once, as it may be safely kept in a small jar any length of time. Paste may also be mixed with fat oil and oil of tar, in the proportion of 2 to 1. Or with lavender oil alone. Or with Dresden thick oil to dampen the paste, and an abundance of turpentine, the evaporation of which will create the necessary oil.

Or after using enough turpentine to hold the powder in a mass, it may be mixed into a thin paste with oil of tar.

APPLICATION OF PASTE.

No matter how the paste may be mixed, the method of application is the same. Take a small bit on the tip of the brush and apply it to the china in a smooth raised mass if flowers and leaves are to be attempted. If large dots are desired, apply in much the same manner as enamel dots, touching the china delicately with a slightly rotary motion, holding the loaded brush in an upright position.

For small dots, suitable for flower centers, etc, just touch the lump of paste to the china, lift the brush straight up, and if the paste is in exactly the right condition it will settle down into the round dot wanted. If any projection or point remains it may be removed by touching lightly with a dampened brush or finger tip. If the pressure of the brush is too heavy the dot will be flattened. If misplaced it should be allowed to remain until dry, when it may be removed with the point of a pen knife without injury to adjacent dots.

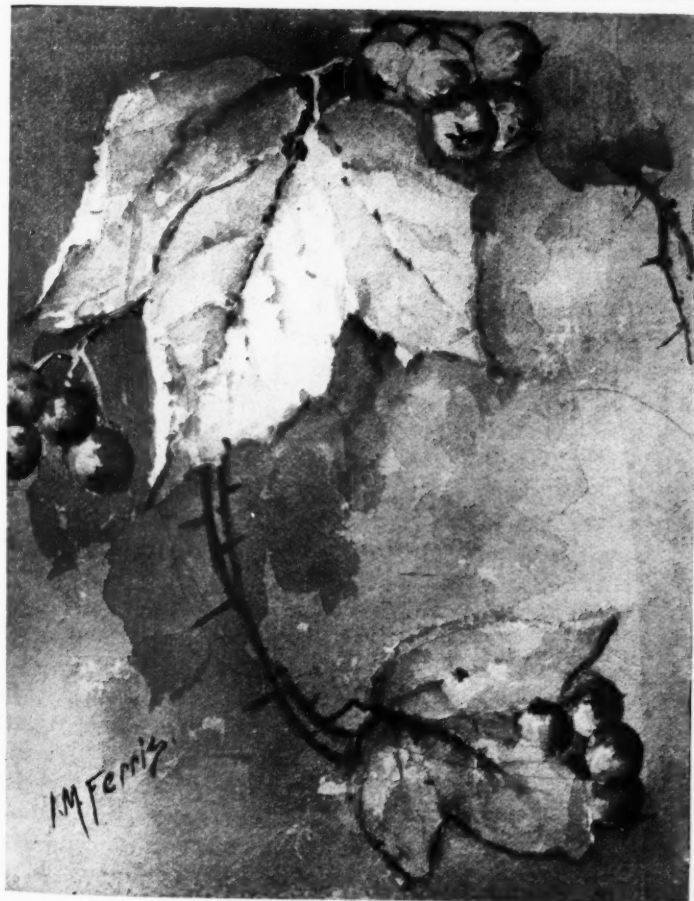
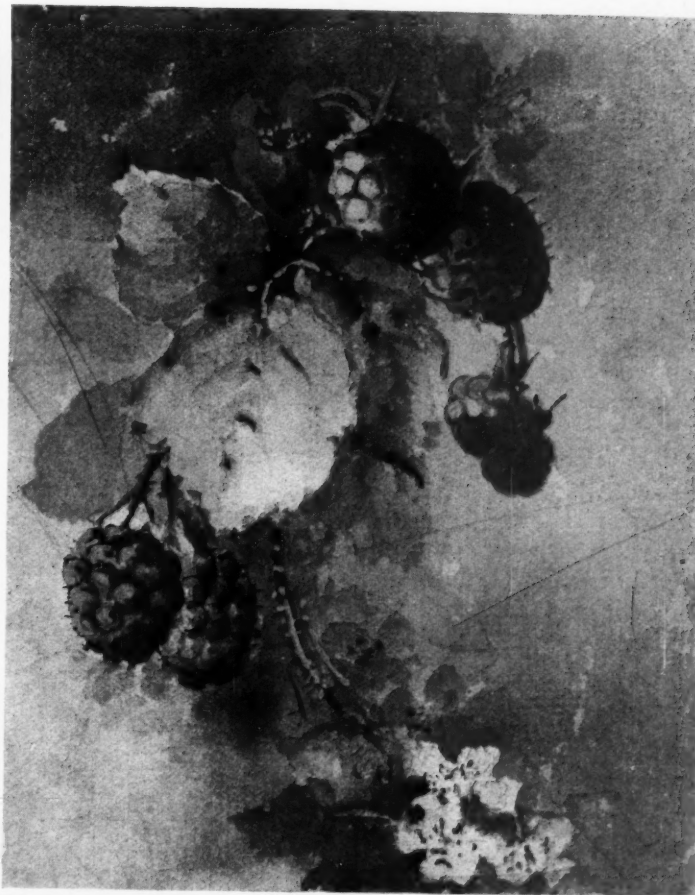
In case the first application does not make the work of the desired height, a second or more applications may be made provided the first be surface dried, and looks dull and hard, which will be in from 10 minutes to one-half hour. If it takes a longer time than this to look dull, it is probable that too much oil has been used. The addition of a little alcohol will overcome this difficulty or more paste may be added.

Paste lines should be fine, firm and even in width, and free from the least roughness. This is produced by using rather more oil than is required for modeling scrolls or dots, and in drawing with rapid, short, steady strokes the bit of paste along the design drawn on the china, at each refilling of the brush going back a little on the line that no break may be discernible. If the brush becomes clogged clean it in turpentine and wipe on cloth.

When fairly large surfaces or flowers are to be covered with flat paste, the paste is prepared in the usual way and is still further thinned by the addition of lavender oil till more fluid than heavy cream, and is painted on with no trace of a brush mark.

In every instance let the size of the brush used be governed by the space to be covered, and if the design is heavily laid let the brush be used in much the same manner as though color was the medium employed. Where heavy shaded effects are desired let the shadows be more heavily painted than the lights.

If at any time the paste becomes too thick to work easily, add a very little turpentine rather than more oil, as the latter might cause the paste to blister or scale off during firing, or else cause the paste to run in an unsightly manner. Neither should any paste left on the palette



SMALL FRUITS—IDA M. FERRIS

at some previous time be added to, as the evaporation will cause excessive oiliness. While paste may be ground too much to produce good results, poor work is more liable to come from lack of grinding. Too little oil or a poor paste will also make work grainy.

When paste is cracked while it still adheres to the china, the disaster may be remedied to some extent, if not made perfect, by working fresh paste into the crack until no more can be forced in. It may then be dried, gilded and fired.

Paste should never be dried by artificial heat until the surface looks dull, when the warmth will not injure it; and it must be thoroughly dry before the gold is applied. While this may be safely done before firing, by an experienced worker, it is unwise for the beginner, who should first have the piece fired.

Paste may be placed over either heavy or light coats of unfired mat colors provided they are well dried, and also over light tints of dry over glaze colors. But when placed over heavy overglaze colors without removing the color underneath, the paste will be almost sure to blister.

Unfluxed gold, which contains but little flux, sometimes none, is best for use on raised paste. However, the home prepared fluxed gold serves the purpose admirably.

Paste is frequently used to set jewels on china. Put a dot of paste where the jewel is to be needed, then press it firmly down upon the paste allowing the paste to set up around it. This may be gilded when dry.

Raised paste may be painted over with powder colors prepared in the usual way and produce a slightly similar effect but are not as highly glazed as enamels. As the paste absorbs much color the fired colors are much darker than if the same color were placed on the white ware.

Where paste is used with lustre it is well to fire the lustre first and retouch before putting on the paste, as the least trace of lustre on paste will prevent the gold firing a good color. It is well to avoid a very hard kind of china for use with paste.

A rather uncommon but effective way of using the powder paste is to paint on the china a design suitable for a border, one of leaves and stems is good, with fat oil, to which has been added a little dry water color paint, just enough to enable one to see where the oil has been placed; and then, with a shader heavily charged with Marsching's powder paste, cover the oil until it will absorb no more. After being hard dried and covered with two coats of gold and fired, divisions or overlapping leaves may be indicated by touches of blood red paint; refire and burnish.

Beginners usually find the management of paste work difficult, but practice and patience will in time enable one to do creditable work, neatly executed.

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Second Prize—Sydney Scott Lewis, Georgetown, Ky.

Paste skillfully applied and appropriately used is a joy. Abuse the use of it and it is an abomination.

Of all the branches of china painting it is one of the most difficult to do well, and has many terrors for the amateur and often one with a good deal of experience meets with disaster.

Hancock's paste is the best make. Put the powder on a ground glass slab, put in just enough fat oil to hold it together, not enough to make a paste of it, but to darken and make it crumbly. Breathe on it (not blow) and mix with palette knife (horn or steel). The breath gives

moisture, and takes the place of too much oil, cuts the oil and makes the paste work better. After the fat oil is worked in add enough lavender oil (dilute lavender oil with a little alcohol, to keep it from being too oily) to thin it, rub this into the powder with a ground glass muller, then after it has been well ground turn over and over with the palette knife, breath and mix, any number of times, adding more lavender oil as it dries out. When it is a thick, smooth, creamy paste and does not flatten out, stays put, and follows the brush in a smooth even line, it is in a condition for modeling and making dots; for lines it needs to be a little less stiff and for flat spaces, thin with lavender oil until it flows readily from the brush and covers the space desired.

To make a dot or fine line, take a little on the tip of the brush, do not fill the brush with the paste, insert the tip of the brush under the paste and pull it out with a quick upward movement, so as to keep the lump of paste on the upper side of the brush. To make dots hold the brush at right angles to the surface and touch lightly with the brush. If there is a point to the dot moisten the end of the brush or finger and touch it and it will flatten down. For a fine line fill the brush the same way and draw it along the outline. If you wish the line wider in some places put more pressure on the brush where you wish to widen it.

Modeling in paste means to raise some parts and leave others low, giving the look of the real flower. When you want some parts more modeled than others put on some of the paste, then, when that is partly dry, put on more paste.

Paste for flat spaces should be soft enough to smooth itself and not show the brush marks. To use a pen with paste, mix the powder with $\frac{1}{8}$ sugar and dilute with water, rub until smooth. This is good for fine lines and monograms. A fine well executed paste line should look like a gold wire encircling the design. All irregular paste lines can be retouched before firing by smoothing with a tracer wet with a very little turpentine.

For paste lines and dots use sable outlines No. 00 and No. 1 and flat pointed sables for modeling. Paste, provided it is kept very clean, can be kept indefinitely. Indeed some claim that the longer the better.

Paste should not be put over heavy color, may be put over a light unfired color. Gold may be put over perfectly dry unfired paste, silver should not. Paste should not be dried artificially, should not be raised too high. The dots should not have little holes, bubbles, or points, but should be smooth, round and flat on top. When paste is cracked though still staying on the china it had too much oil; take some fresh paste that has very little oil, moisten by breathing and fill up the cracks, press in as tightly as possible, put on the gold and fire.

If the paste work, however, has many defects gold will not hide them. If paste rubs off from an under fire a hard fire will remedy it. Paste will chip off over heavy color, when put in too fat, when artificially dried, or too much oil. Fill up the chips with aufsetzweis and after firing put in gold and fire again. It will burnish a little brighter than over the paste. If the paste rubs off like powder it is under-fired. It should always look dull before firing. If when working with paste it does not hold together put in a little more oil.

Paste can be grounded on just like powdered color and treated so as to look very much like etched china. Use the grounding oil and ground on the powder paste

just as you would ground a powder color. Then while the ground is still soft with a sharp point scratch out any conventional design or scroll work and fire. Then put on gold and refire and burnish and the effect will be very much the same as china etched with acid. A very much safer way of doing it than the acid used in inexperienced hands. Always use the unfluxed gold over paste.

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Third Prize—Ella J. Adams, Yellow Springs, O.

Paste may be purchased in tubes ready for use, this is the water paste. A very little water is necessary for mixing. Only about half of what you think is needed is a very good rule. Water paste needs a harder fire than the oil paste and it has a tendency to chip off.

HANCOCK'S PASTE

Pour on a ground glass slab the quantity of paste needed and rub down with a small amount of Dresden thick oil, just enough oil to hold it together. Breathe heavily on this for the moisture will keep the paste from drying too rapidly. Mix again and repeat several times. Now thin the paste with lavender oil or turpentine. Turpentine dries more rapidly so is better for dots. Do not get the paste too thin. The proper consistency is when the paste stays in place on the china without spreading and follows the brush like a slender wire. If in using, it grows thinner and spreads, use the "breathing process" again and mix with the palette knife. If the paste becomes too stiff and unwieldy add a little more turpentine or lavender oil.

Never raise the brush from the china if you want a clear even line. Lines that are to be joined should be finished before the paste dries.

Do not attempt too much relief in paste, for the application of gold will bring it into prominence and too heavy a paste line is prone to chip off. The paste should be allowed to dry without artificial heat for otherwise it may blister.

Do not fire paste until it is a dull dry color. This shows that all superfluous oil has evaporated.

Gold may be applied on paste before it is fired if it is thoroughly dry. However, it is more satisfactory to fire it first.

Should paste come from the kiln uneven in effect (blistered) too much oil has been used. The rough places can be sand papered, filled in with paste and fired again. Paste may be put on over unfired color but if so used there is no good way to correct a mistake. Lines can be straightened with a brush slightly moistened in water since the water does not affect the oil mediums.

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Fourth Prize—Bertha Morey, Ottamwa, Ia.

RAISED PASTE.

Mix Hancock's paste with Fry's medium for raised paste until quite thick and let it bubble up and work with a palette knife. Or mix in a little saliva until it pulls properly.

Paste should not be fired more than three times as it will be apt to scale off. Do not use fluxed gold over paste as it soaks in and will not burnish. Allow it to stand for several days and it will get quite stiff and dry, then mix with turpentine until it works smoothly and will stand up. If used in this way it will almost never give any trouble. If it will not work, heat it over a candle and do not put wet paste into an oven to dry as it is apt to bubble up and ruin the work. Paste should be dried slowly and thoroughly before putting into kiln



VASE—ZINNIAS

Mary Overbeck.

Flowers, Imperial Ivory and a little Black. Stems, leaves, etc., Olive Green, Black and a little Blue. Background, Dark Green and Deep Blue

ZINNIAS

Mary Overbeck.

THE study of Zinnias, in grey tones, can be carried out in a color scheme of dull red (orange red or pompadour with a touch of black) and black, for the flowers with a touch of orange yellow in centers. The leaves and stems should be a dark grey green (green 7) and black. The background should be a medium dark violet grey or a grey green.

The bowl might be a warm brown, (Meissen with a touch of red) on a green grey ground. The color study may be carried out in any other color scheme as the shades of Zinnias are varied. A dark pearl grey for the flowers with grey green leaves makes an interesting study with various backgrounds.

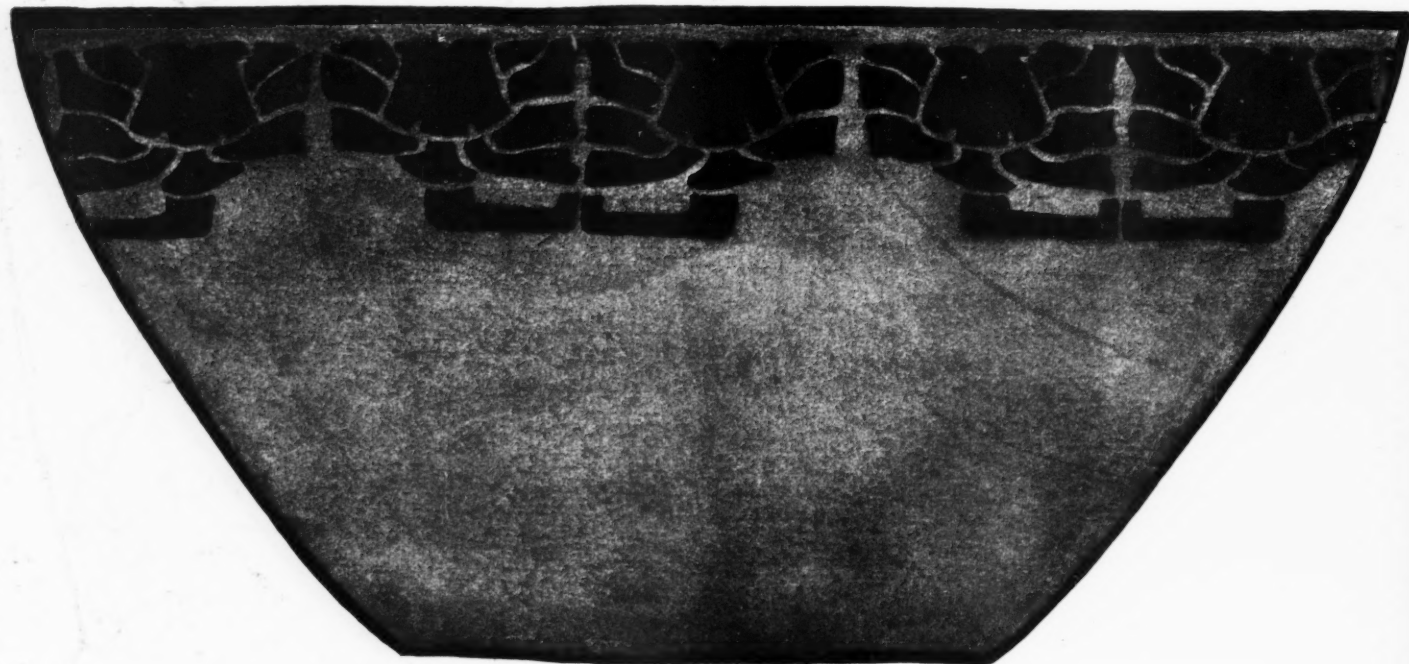
SMALL FRUIT DESIGNS

I. M. Ferris.

ALL but the Blackberry design may be treated in the yellows and browns with a little olive green mixed in darker places in background. For fruit, use Poppy Red with some Yellow Brown in lightest parts and Dresden Brown Red in darker ones. The Dresden Coral Red when dusted and fired gives a pretty tone for background. It is deeper and brighter than Yellow Brown and goes well with yellows and browns.

For leaves use Verdigris, Brown Green and Shading Green. The blackberries may be done with Sevres Blue Black and Deep Violet, some more red than others.

Make background Grey, Blue, Green and Purple Black. Blossoms, Grey and shadowy.



BOWL—ZINNIAS—MARY OVERBECK

Tint over the whole with Brown 4 or 17 with a touch of Black, and fire. Figures, Deep Blue Green and a little Black.



ZINNIAS—MARY OVERBECK

THE ART PRIMERS OF THE PENN MUSEUM

Mr. Edwin A. Barber, curator of the Pennsylvania Museum has begun the publication of a series of Art Primers designed to furnish in a compact form for the use of collectors, historical and art students, and artisans, the most reliable information relating to the various industrial arts. The first monograph is one of the series of ceramic books, which, when completed, will cover the entire subject, and is on Salt Glazed Stoneware. Mr. Barber divides the subject into three groups: Stoneware of Germany and the Low Countries; Salt Glazed Wares of England; Stoneware of the United States; and every group is profusely illustrated with the most characteristic specimens in the Museum, and some from private collections.

In review of stoneware in the United States much praise is given to Mrs. Frackelton who has been the first to revive the making of artistic salt glazed stoneware in our times. There are great artistic possibilities in the

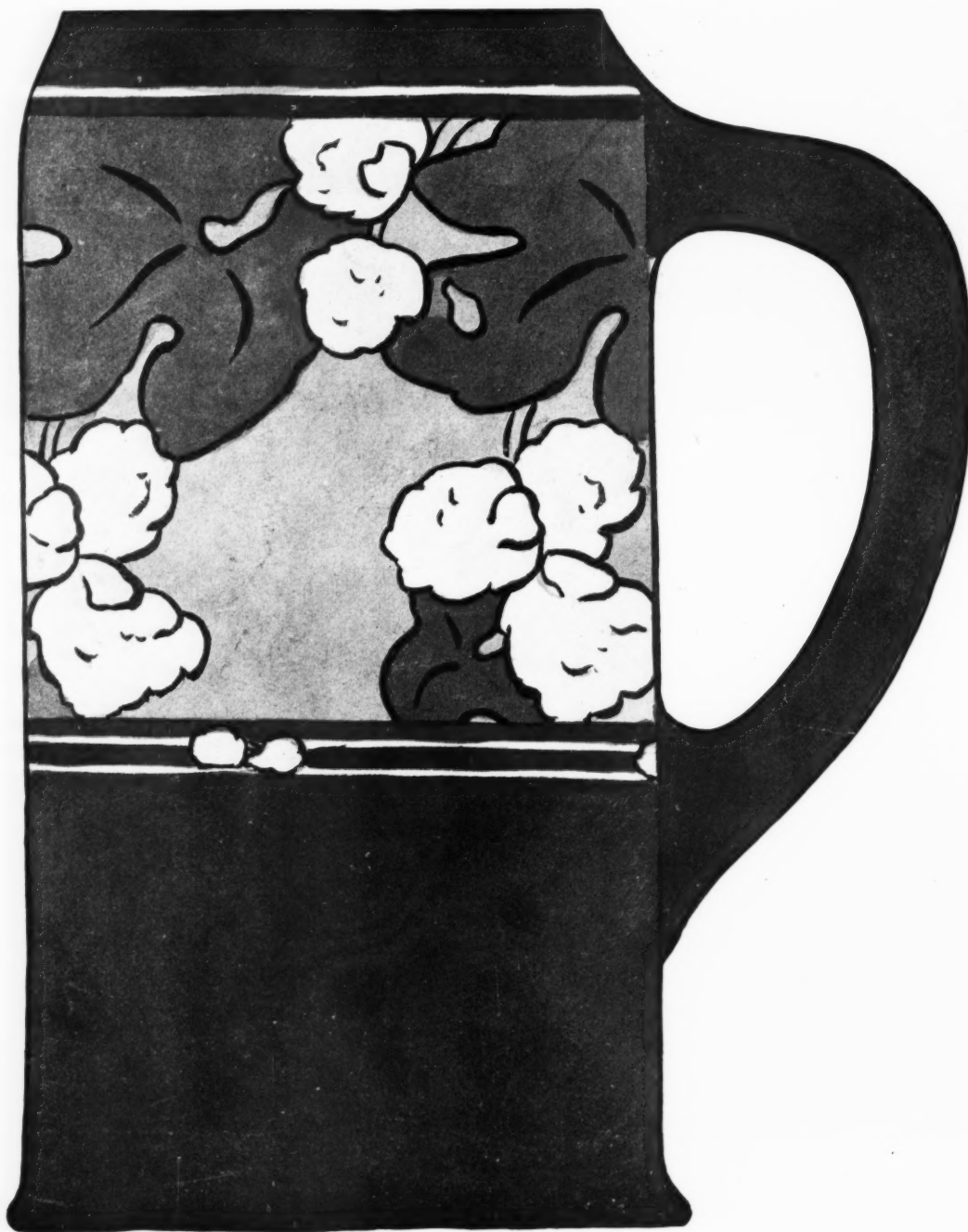
making of this ware. Another woman, Miss Hannah B. Barlow, at the Doulton Works in Lambeth, England, has in recent years attained a worldwide celebrity by her clever rendering of animals and rustic life in a few lines scratched on the wet surface of the ware before firing and salt glazing.

The price of the Pennsylvania Museum booklet is 50 cents and it is for sale at the Museum. This price will hardly pay expenses, but as Mr. Barber writes to us, this publication is a labor of love entirely. It will be a valuable addition to the library of both artisans and collectors.

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STUDIO NOTE

Mrs. Vance Phillips reports a very successful season at Chautauqua with a high class of work under the tuition of Mrs. Sara Wood Safford, Mrs. Blanche Van Court Schneider, Miss Lilian Sherman and Mrs. Phillips herself.

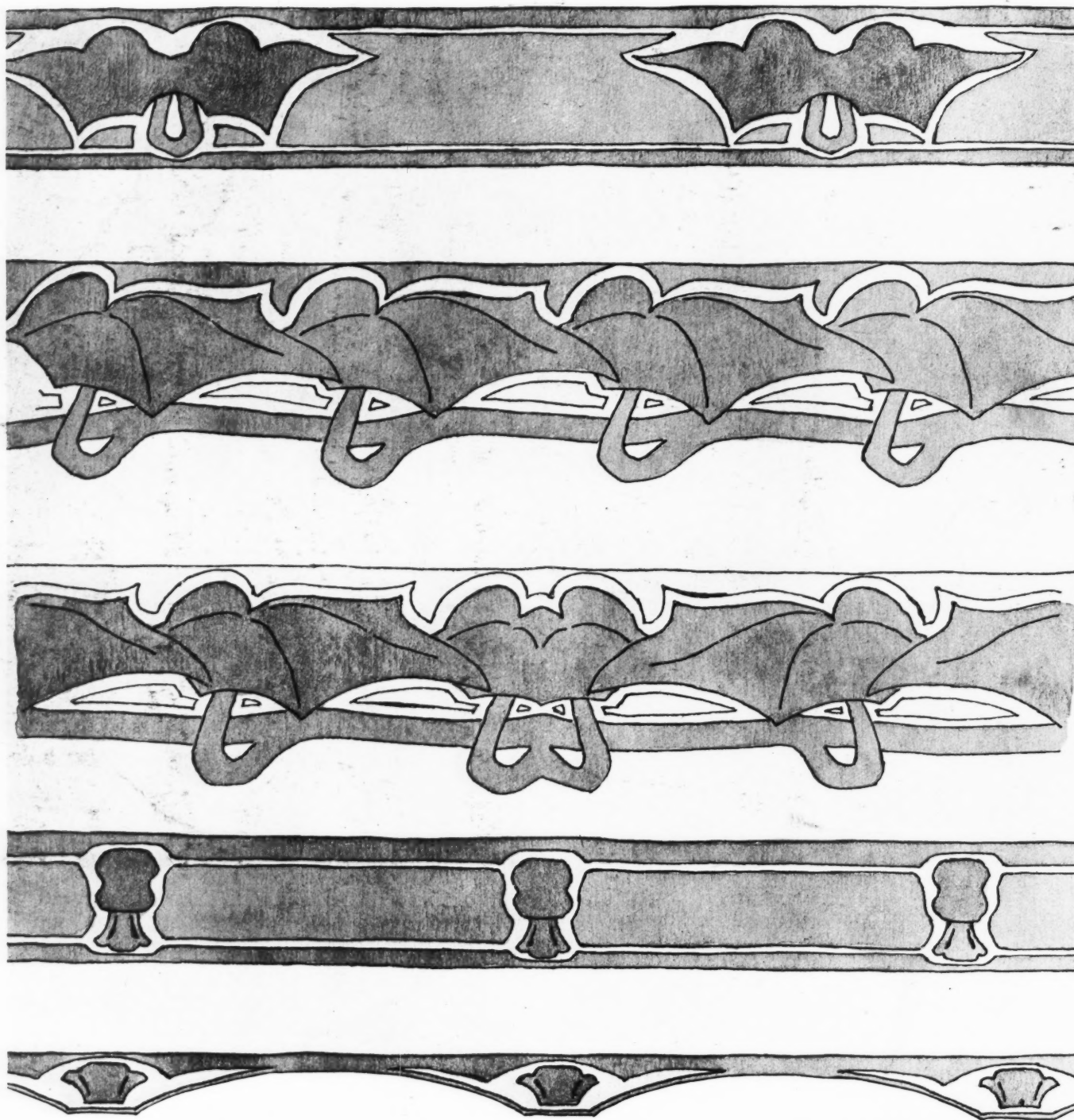


HOP DESIGN FOR STEIN IN OLIVE GREENS—OPHELIA FOLEY



HOPS—LOUISE M. SMITH

The color scheme is very simple. Model the more prominent hops and foliage with Brown Green and Yellow Brown, using Yellow Green for the lighter tones. For darker background effects use Dark Green strengthened with a little Black. For shadowy effects use Grey Green. 2d Fire.—Wash with Albert Yellow, retouch with Brown Green and Yellow Brown adding a few touches of Hair Brown. 3d Fire, consists of washes to harmonize the whole.



BORDERS FROM PUMPKIN VINE—HANNAH OVERBECK

THE study is in dull yellow and grey green with black outlines on a grey ground. The borders and stencils can be used in any desired color combination.

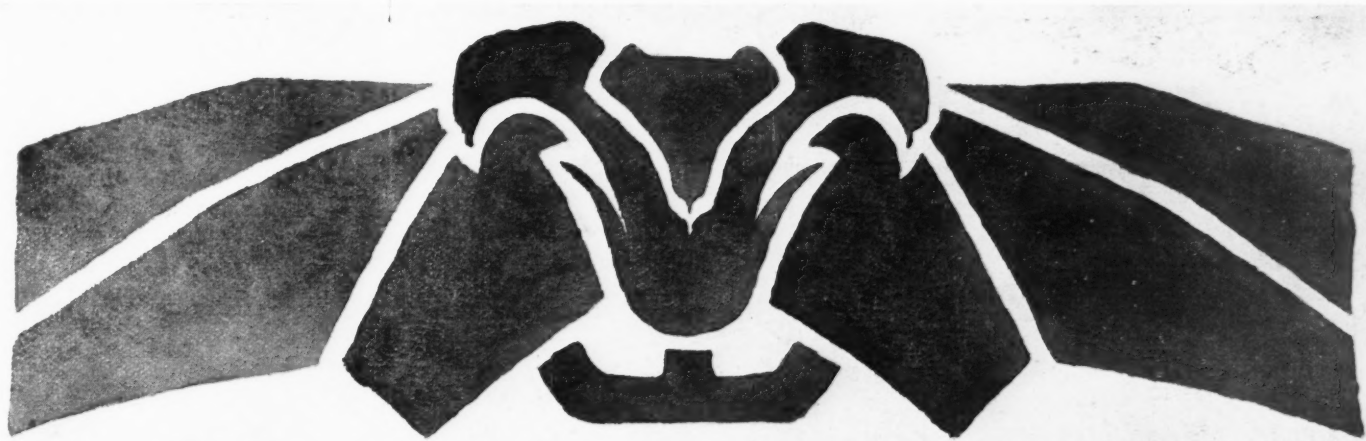
For the plate, is suggested a cream ground, a dull ochre edge and line, a grey green ornament with a touch of red; black outlines. The stein might be in dull reds and browns on a tint of ochre.

Plate with pumpkin design: outer band and inner line, Yellow Brown and Imperial Ivory; figure, Dark Blue and Black; small spot, Deep Red Brown and Yellow Brown; inside tint, pale Imperial Ivory and Black.

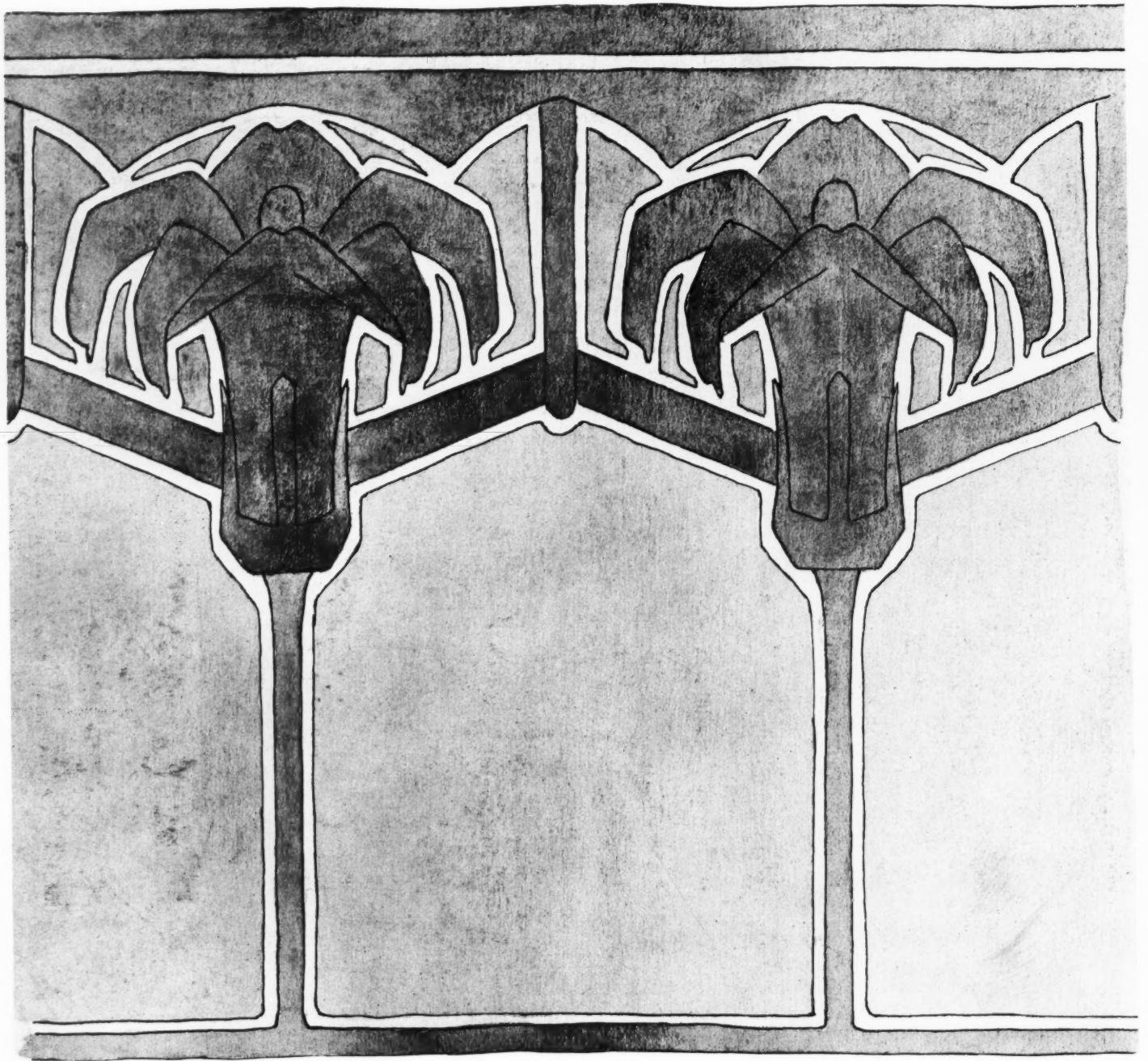
For Cups: Tint over whole with Warm Grey and fire. Flowers, a little Rose Pompadour, Background, Dark Blue and a little Dark Green.



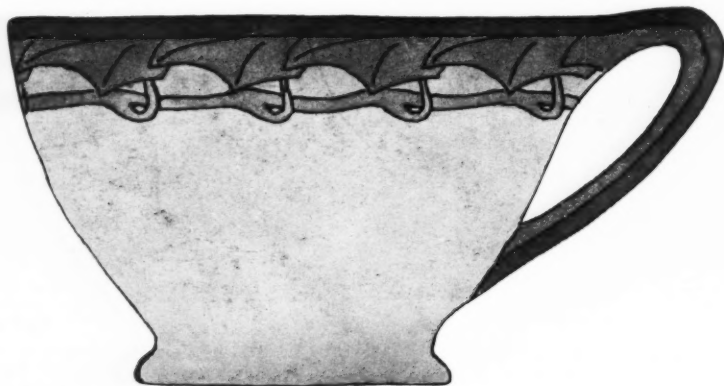
STUDY OF PUMPKIN VINE—HANNAH OVERBECK



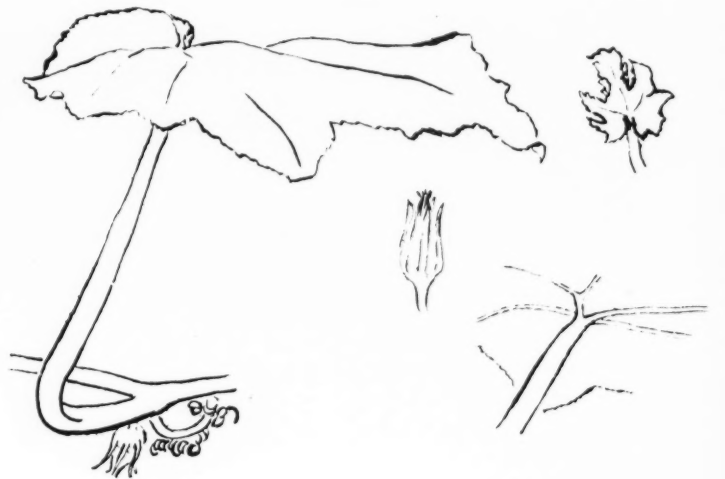
STENCIL DESIGN—PUMPKIN BLOSSOM—HANNAH OVERBECK

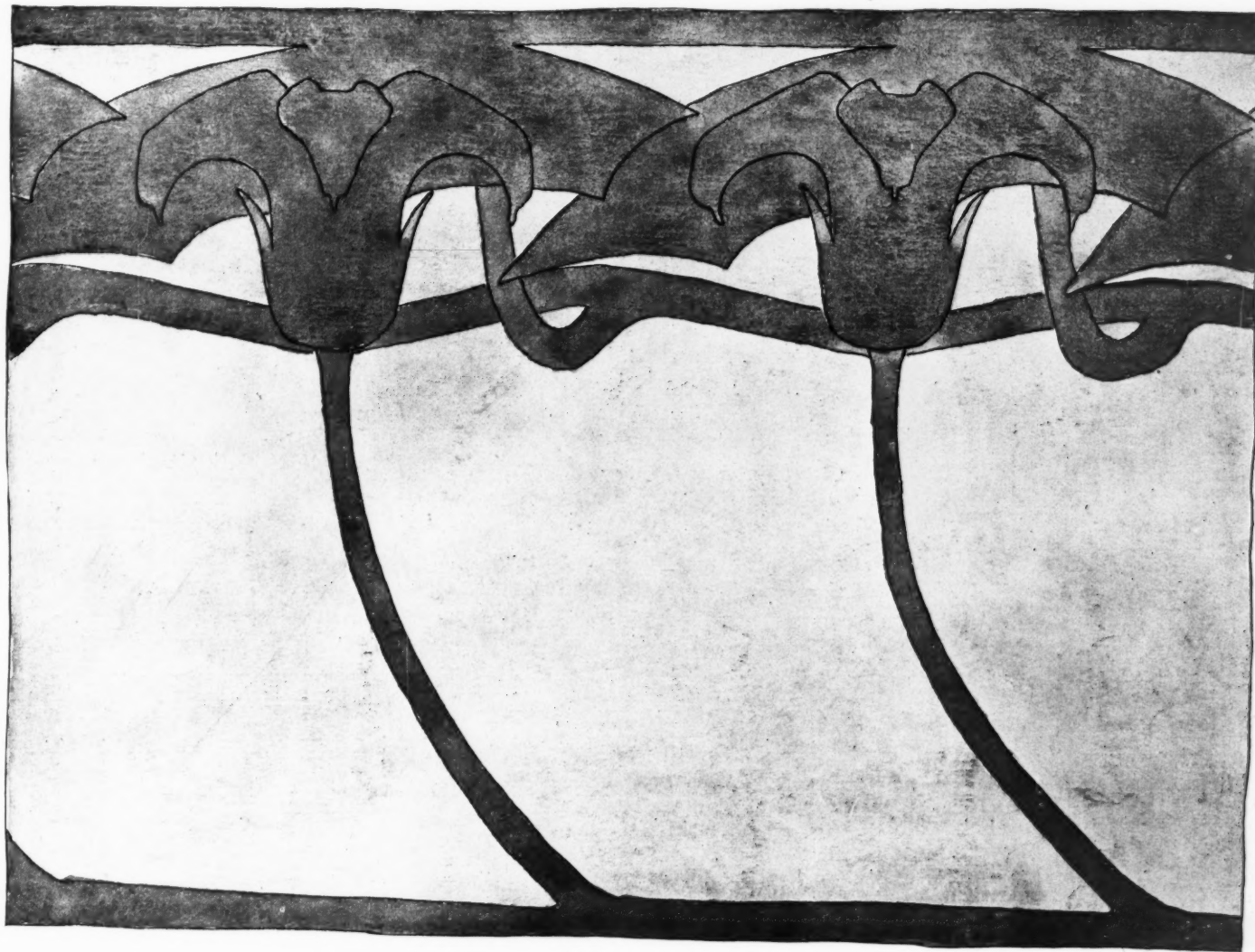


STEIN DESIGN FROM PUMPKIN FLOWER—HANNAH OVERBECK

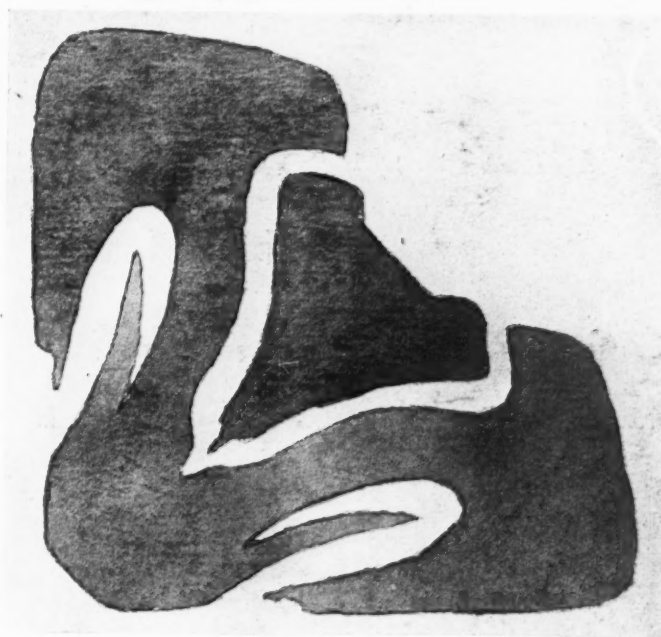


PUMPKIN VINE BORDER—HANNAH OVERBECK

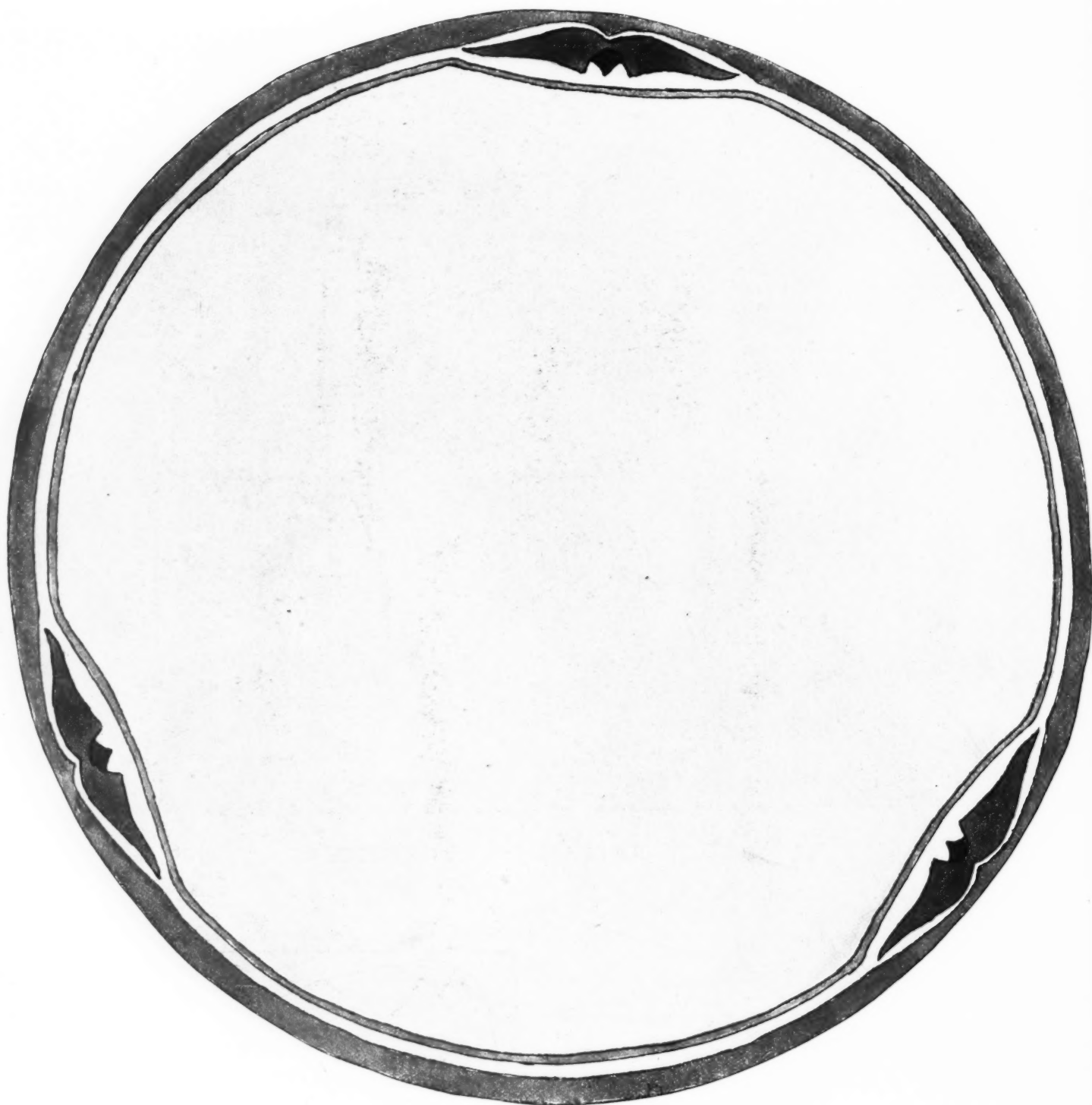




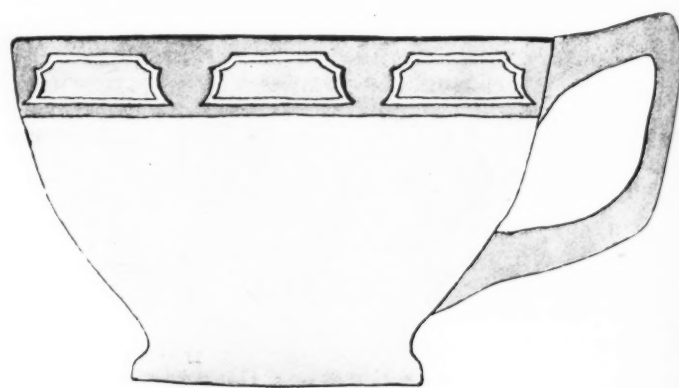
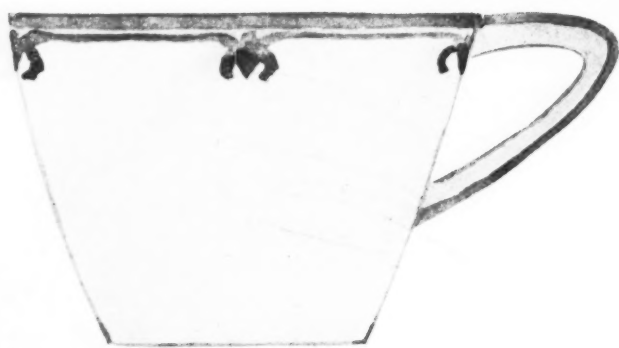
PUMPKIN BORDER—HANNAH OVERBECK



CORNER FOR STENCIL DESIGN—PUMPKIN—
HANNAH OVERBECK



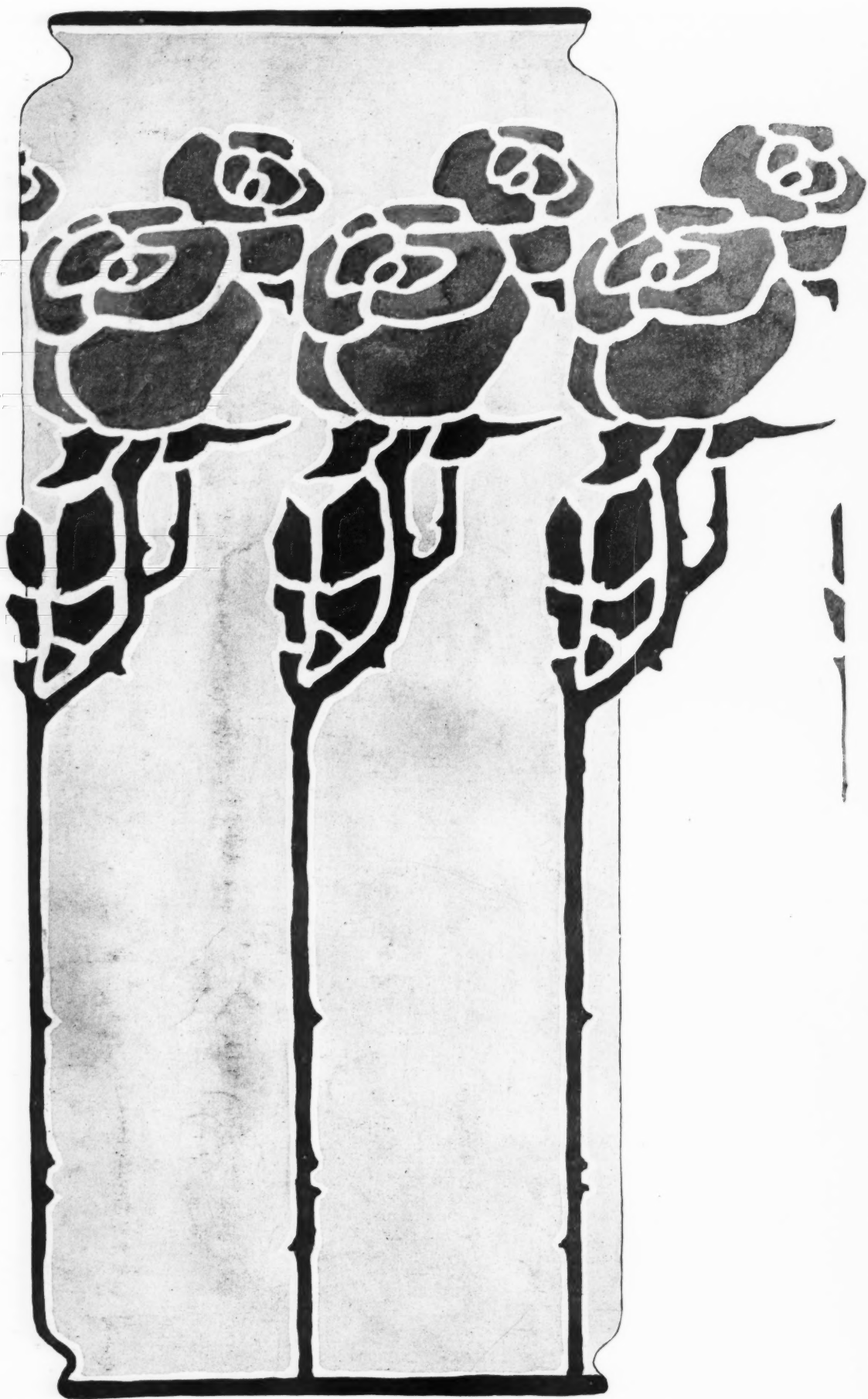
PLATE—PUMPKIN MOTIF—HANNAH OVERBECK



CUP BORDERS—HANNAH OVERBECK



HOPS—SARA REID MCLAUGHLIN

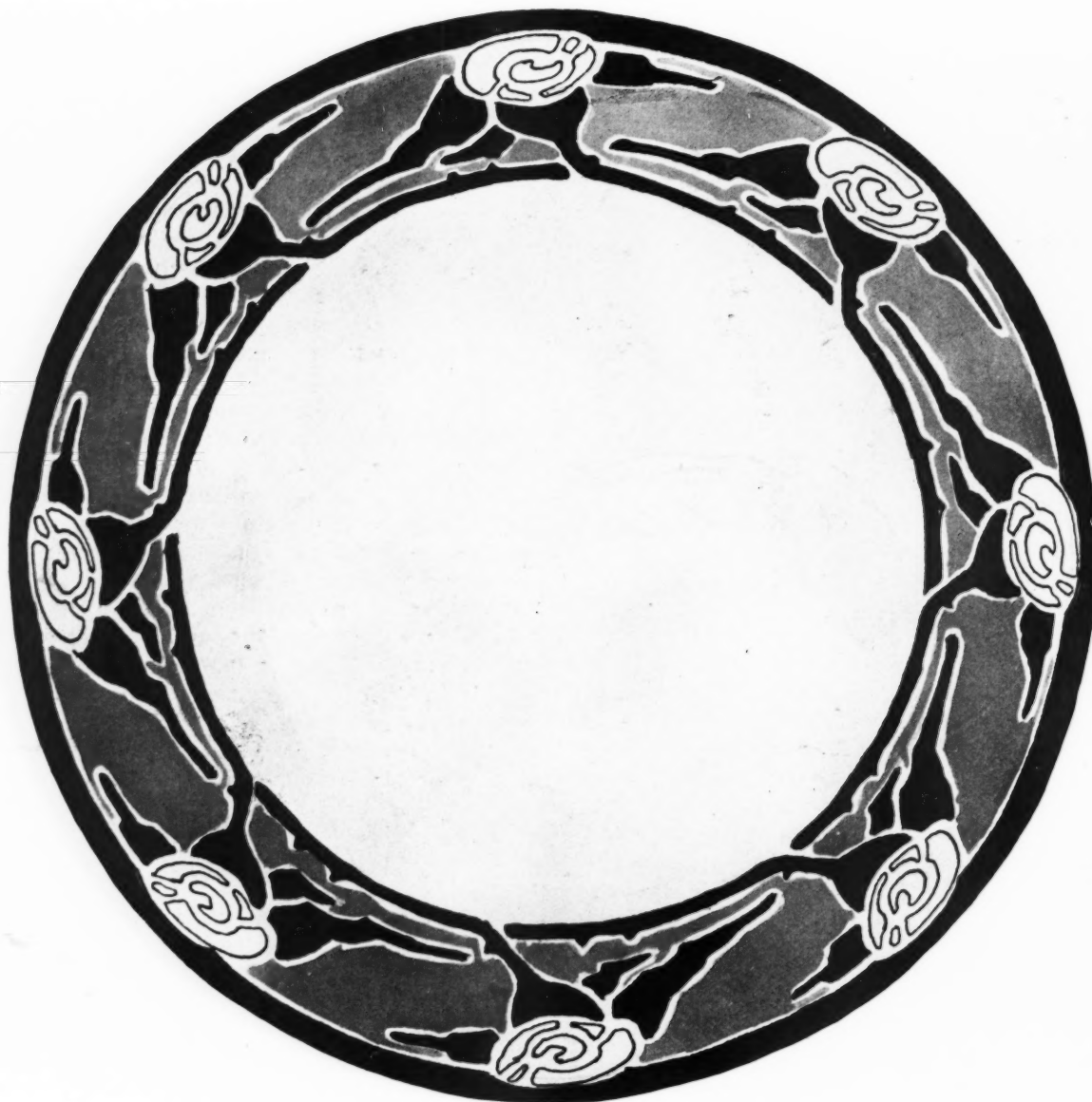


ROSE DESIGN FOR VASE—MARGARET OVERBECK

Ground, grey green over fired ivory tint, leaving ivory outlines. Roses, a delicate salmon pink (tint with Pompadour Red) leaves, grey green.



ROSE STUDY—MARGARET OVERBECK



ROSEBUD DESIGN FOR SALAD SET—MARGARET OVERBECK

Leaves, stems, etc., Black Green. Background, Grey Green. Centres, Orange Yellow and Black. Outline in Black.

Or: Ivory tint, fired; grey green background leaving ivory outlines; olive green stems and lines; ochre with touch of ivory yellow for bud.



THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, Room 23, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

Summer Address, care of Ceramic Studio Pub. Co., Syracuse, N. Y.

All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



THE MAKING OF A METAL LANTERN

F. G. Sanford

The present Chapter deals with the construction of lanterns and involves some processes described in the two previous articles (The Making of a Metal Candlestick, April, 1906; The Making of a Metal Sconce, June, 1906), which will be referred to for details of rivetting, etc.

These are lanterns for porch or hall decoration where not quantity but quality of light is wanted. We see many delightful forms on sale in our great stores, or find them in the shops of craftsmen friends. All sorts and conditions of lanterns, many of which one would like to own. But none have to me quite the charm of the old perforated brass or tin lantern of our forefathers. It is such a lantern, a little modified to fit our simple equipment and methods, that I would first consider.

Two thicknesses or gages of metal are needed. For the perforated body and roof 28 or 30 soft sheet brass, for the bottom and other parts 20 or 21 is needed.

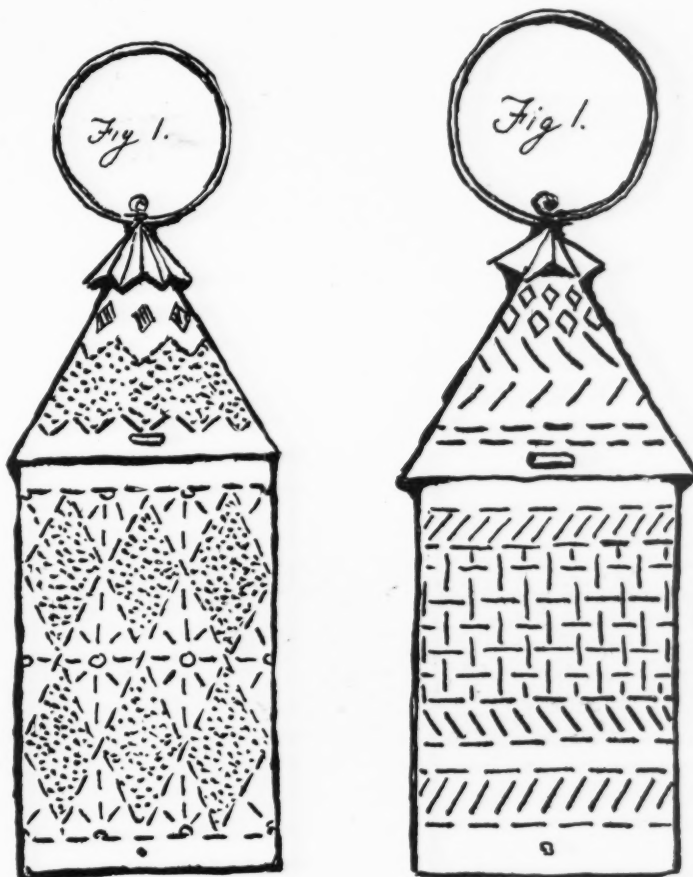
Sheet brass may be had in rolls 12" wide. For either of the lanterns shown in Fig. 1 you will need a piece of thin metal 24" long, 12" wide.

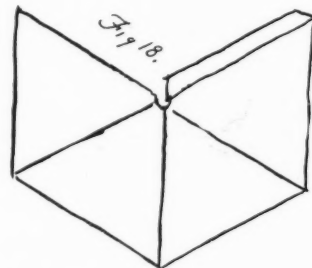
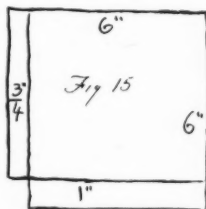
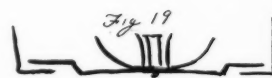
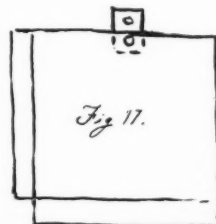
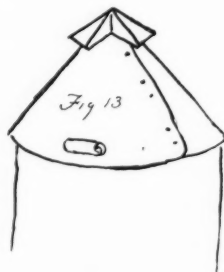
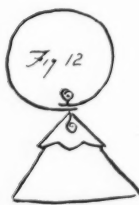
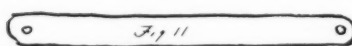
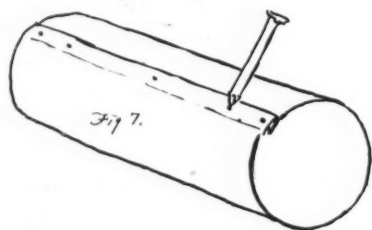
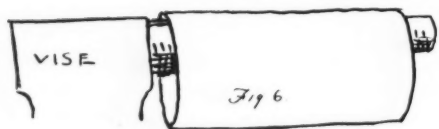
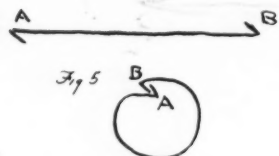
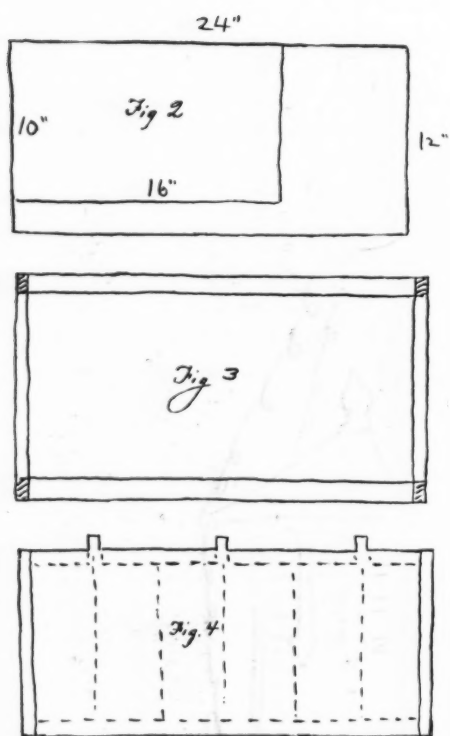
First, square one end of this piece and then mark off a piece 10"x16" for the lantern body and cut this out square and true (Fig. 2.) Mark lines carefully as shown in Fig. 3, that is 1" top and bottom, 1/2" sides and cut out the corners as shown Fig. 3. The design comes between these inner lines, the upper 1" margin forming and the lower forming the turned over borders and the end ones forming the joint. Divide the design space into sixths; it should measure just 15" and this makes an easy division into 2 1/2" spaces. Three tabs or ears are left at thirds as indicated in Fig. 4, these measure 1/2" in width and come in such a way that they will not interfere with the joint. The rest of the upper and the whole of the lower borders are bent over a bevelled edge rule and then beaten down flat. Now having strengthened the edges and allowed for attaching to the roof and joining the sides the middle space is free for design. But it is seldom well to fill all of the space and in this case a 1" border top and bottom is advisable.

The patterns shown in Fig. 1 are severe and purely line and dot patterns. They are however sufficient and effective. Perhaps the tree design shown in the photo may appeal to some. In general large blank spaces should be avoided for two reasons. They do not diffuse enough light and they make an uneven bulging of the design.

The laying out of the geometric motives seems to need special description. It is simply a frame work of intersecting straight lines or parallels, capable of infinite variety. The actual drawing may be done right on the metal upon that side which will finally be the inside *i. e.* where the borders are bent over.

Punching is done upon a soft wood block with a 1/2" or suitable width chisel and a sharpened 9d nail, the curves of course with a gouge. In perforating a mass of holes try and drive the nail or chisel through with one stroke to insure evenness of size. Also take care to distribute at even distances and not to run together. After this has been finished form the joint by bending one edge one way over the other opposite. See Fig. 5. The metal will have bulged with the stamping and it is necessary to beat some of this out gently with the mallet, beating in the direction of the length of the cylinder, and this will curl it up nearly to shape. The rest of the curling may be done with the hands and the joint hooked together, and pressed down with the fingers. Finish this joining by stringing the cylinder over a rod or bar set in a vise or nail strongly in some good place. Fig. 6. Beat down closely and clinch into place by denting the joint at intervals with a nail





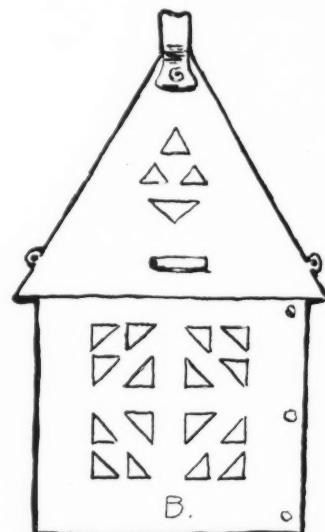
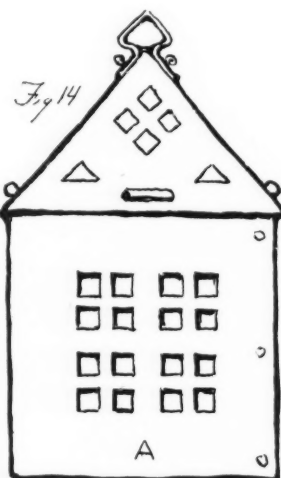
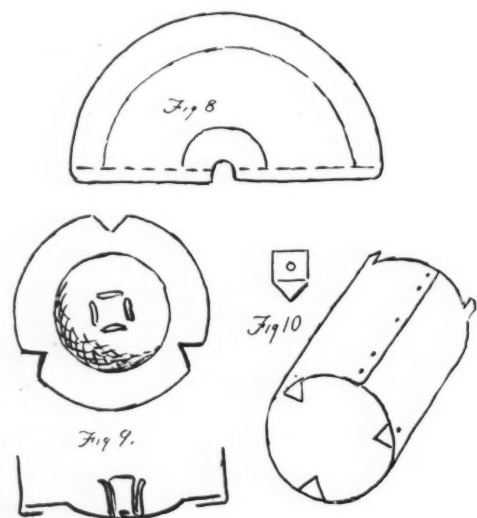
point. See Fig. 7. The cylinder or body then resembles that in the photo. Next describe a semi-circle with a six inch radius as in Fig. 8, and allow $\frac{1}{2}$ " more metal on each straight edge for the joint. In order to facilitate bending file out a hole at the centre. About $\frac{1}{2}$ " from this punch a row of good sized holes quite close together for ventilation, else the heat from the candle or small lamp will be too great.

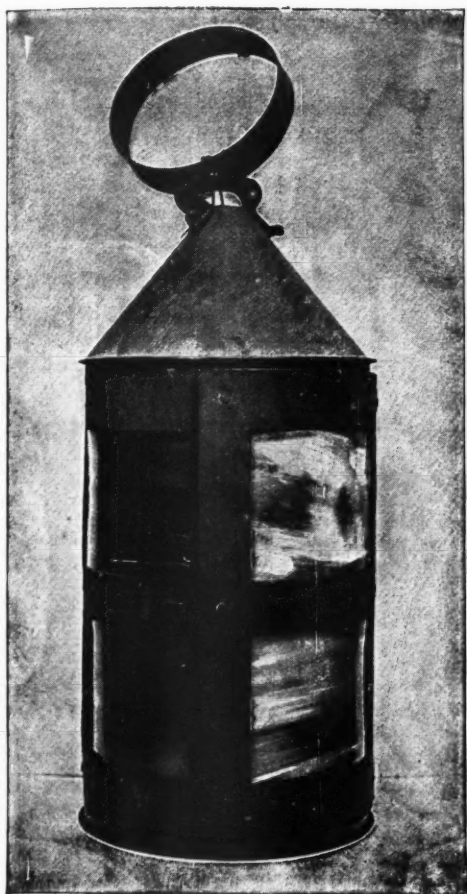
A border along the circumference of say 1" is left, then the interval may be perforated with some motive appropriate to the lantern body. The joining of the edges is as described for the body. It will be a little more difficult but can be accomplished with a little assistance.

The proper fastening of the lantern top upon the body is explained later.

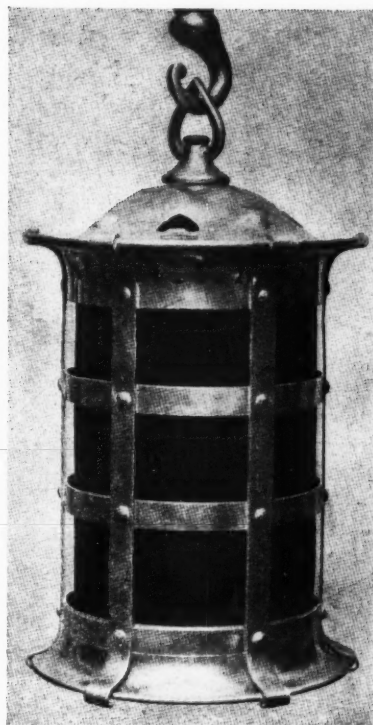
A simple form of lantern bottom is made as follows: Cut a circle of the heavier brass to fit inside the cylinder rather loosely. Beat in the centre to form a hollow drip pan, (either on a wood block or upon the pad) make and rivet to the centre a holder for the candle, (see photo). Cut equilateral notches from the edges measuring about $\frac{3}{4}$ " on a side and coming at thirds of the circumference. (Fig. 9.) Now cut from the thick metal three pieces like Fig. 10, one part square, the other cut a little smaller than the V shaped cuts in the bottom. These pieces are perforated on the square end and bent to a right angle and rivetted in the proper position directly on a line with the laps which come at the top. To adjust the bottom set it up though allowing the slits to pass these V shaped ears and turn so that it will be held upon them. It will be necessary to punch a row of holes near the edge of the bottom piece to allow a draft of air to pass up through the lantern.

In the photograph a somewhat different, but clumsier method is used. The ears are of different shape and rivetted outside with the lantern bottom bent up to catch over the points. This photo is shown as an example of





Horn Lantern made by R. R. Jarvis



Lantern in Wrought Copper, designed by Claude New

Courtesy of International Studio



Horn Lantern made by R. R. Jarvis

the perforating and rivetting of the separate parts. The work is that of two Allendale Boys of the 7th grade.

To prevent too much heat at the top make a small hood from a 3" circle of thin brass. This is marked with diameters and bent with the pliers to resemble the one on the lantern in the photo. It is perforated in the centre with a small hole. The handle consists of a loop of heavier metal formed by cutting a strip $\frac{3}{4}$ " wide by 12" long. (Fig. 11.) Perforate at the ends and beat with the mallet so that it will curl up into an even circle.

A piece of medium thick, soft brass wire about 4" long will be needed for a fastening. Or copper wire can be used if it is easier to obtain. Roll one end of this into a loop and thread it up through the roof, the hood and the two ends of the handle and twist down tightly. (See Fig. 12)

The roof is placed upon the body and the position of the square ears carefully marked. Punch slits at these places and thread the ears up from underneath, rolling them down tightly with the pliers (See photo, also Fig. 13). The adjustment of the bottom then completes this form of lantern. After trial, if the candle within melts too rapidly enlarge the holes at the top and in the bottom for more ventilation.

The other forms of lantern (Fig. 14) are made from gage 21 soft sheet copper, the design being cut out into open spaces with a chisel. For the sides of lantern cut four pieces measuring $6\frac{3}{4}$ "x7" marking each piece accurately like Fig. 15. The finished side will be 6"x6". This allows $\frac{3}{4}$ " lap for rivetting to the next piece and one inch for the bottom. All four pieces should fit each other accurately. The severe, square design is then cut out upon a wood block. Would advise a little practice first on a scrap of metal. Now the $\frac{3}{4}$ " edge is punched for

three copper rivets and bent inward to a right angle the bottom is also bent inward.

Fig. 16 shows in diagram the rivetting of one side to the next. In each case the lap comes inside so that the outside presents a smooth surface and even corners except for the rivets. These corners may then be finished by rounding slightly with a file. It is now necessary to punch and rivet together the four corners of the inside flaps at the bottom. Wherever possible place the outside rivets from the inside, beating down upon them as this is the more ornamental way.

Four pieces, each measuring $\frac{3}{4}$ "x1 $\frac{1}{2}$ " are rivetted at the middle (inside) of each surface at the top edge, and punched with a single hole for wiring. (Fig. 17.) Or the end may be brought up through the top and rolled down as in the cylindrical lantern.

The roof may be cut from one piece as in Fig. 18 or made as four equilateral $6\frac{1}{2}$ " triangles and rivetted as in the sides. To make the bottom cut a square of metal which will just fit into the square opening. Attach holder and drip pan as in Fig. 19, bending the corners slightly as shown. Bottom is then set in and turned corner wise thus resting by its corners against the bent over edges.

Both the geometric lantern here shown may be constructed in this way. Instead of a candle holder a small frame made to hold a lamp of given size may be rivetted in.

The drawings show simple loop handles difficult to rivet but easily attached by copper wire.

Instead of the open work patterns sheets of colored glass may be set behind and held in place by small buttons of metal above and below. Get a glazier to cut them the size for you. The student who has followed thus far should be able to go on and create other and original forms.

ZINNIAS—(Supplement)

Mary Overbeck.

The original of this study is a tinted charcoal drawing, a most interesting treatment of the subject. For reproduction on porcelain, the charcoal graining will have to be omitted, but an attractive result may be obtained by tinting with Yellow Ochre, Pompadour and a little Black, after firing, tint again to obtain greater depth of color. Then paint on the design with the same colors adding Olive Green. Also use a touch of Orange or Albert Yellow on centers of flowers. The study is very attractive mounted on a dark manilla paper with a brown passe par tout.



STUDIO NOTE

Miss M. Helen E. Montfort will open her new studio 318 Lenox Ave., cor. 126th St., N. Y. City, on October 1st.

ANSWERS TO CORRESPONDENTS

Mrs. S. R.—If you keep your bottles of oils well corked during the summer, they should be in good condition to use in the fall. Fat oil of turpentine can be thinned with the spirits of turpentine. Other oils can be thinned with oil of cloves if you want them to keep open a long time, or with spirits of turpentine or alcohol if you wish them to dry quicker.

Mrs. P. W.—Wash your gold drainings in alcohol and pass through bolting cloth, when settled, pour off liquid and when dry, rub up with a very little fat oil and spirits of turpentine. You can use the gold then for first washes.

Mrs. H. B.—If your paste for gold is brown instead of yellow it is underfired or some dirt or color has gotten into it. If underfired it will rub off easily with a knife. Overfired or pale colors can be retouched and refired satisfactorily.

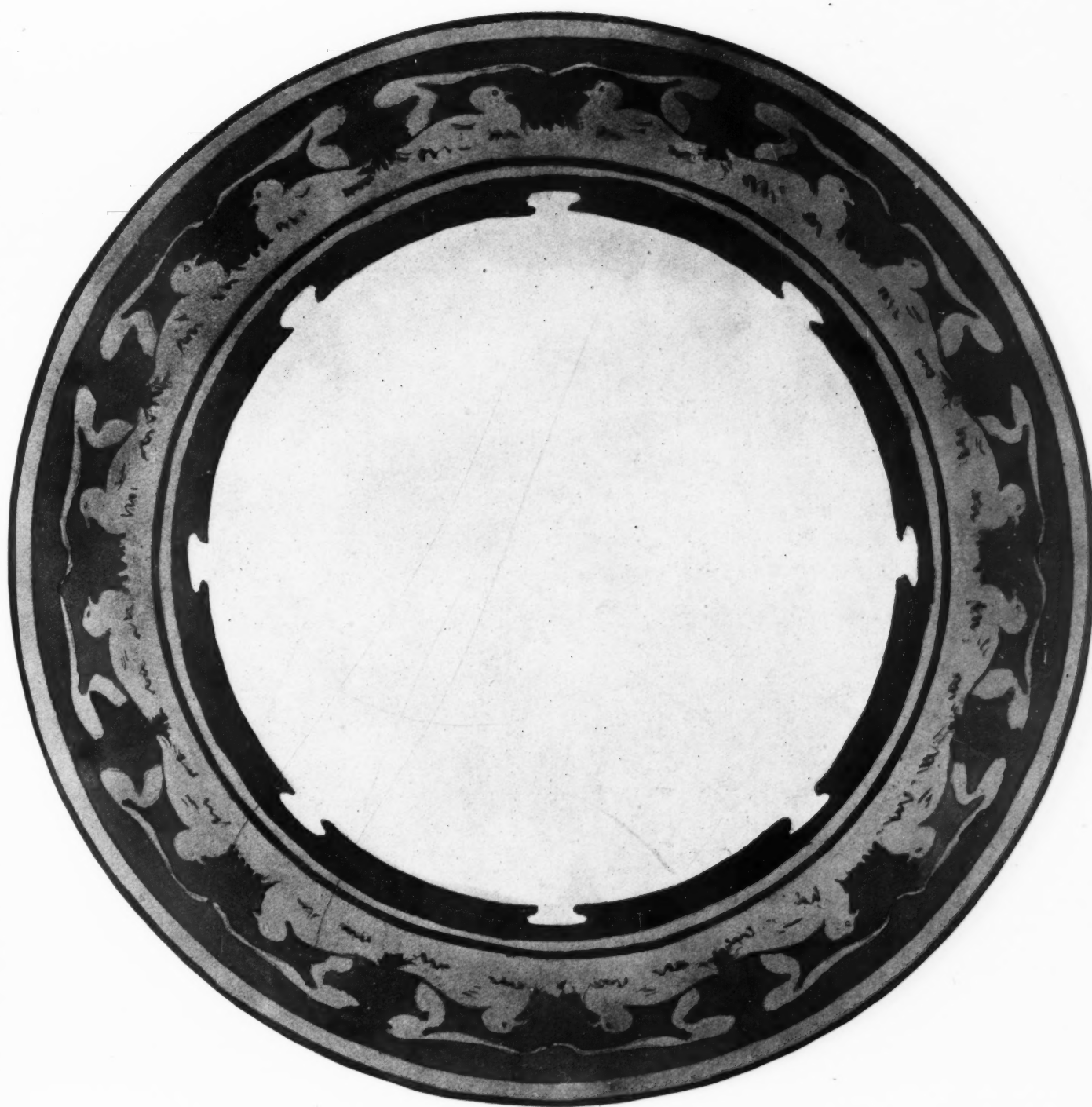
L. C.—Place plates or Service plates are in better taste decorated alike and simply. They are not the plates on which one expects to see elaborate decoration. We can not think that for such a purpose, any thing would be in good taste except a narrow conventional border in gold or color, with or without a monogram. The dessert set allows more latitude, but if landscape or flowers are used naturalistically, they should be confined to medallions in the border. One does not care to look at a landscape, a figure or flowers through a veil of pudding sauce, pie crust or even ice cream. In making a set of plates where variety is desired, the best idea would be to make the same medallion border on all and insert in the medallions different subjects as desired.

M. C.—Your vase dusted with black which is glazed on one side and not on the other, may perhaps be underfired on one side. Possibly by simply refiring, you may correct the trouble turning the unglazed side toward the hottest part of the kiln. If this does not have the desired effect dust lightly with flux and refire. If the dusted black has been put on evenly it probably will not scale in a second fire but thick spots are liable to scale off.

M. A. C.—The unfluxed gold or "Hard gold" should be used over unfired color, as well as over fired color, although the ordinary Roman gold can be used over very light tints. We will publish a design for a chocolate set in the November issue and a tea set either in October, December or January. For English violets use Banding Blue, Roman Purple and a little Black, Violet 1 and 2. The latter 2 may be used for tints adding Banding Blue if desired.



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Supplement for November, 1905



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